

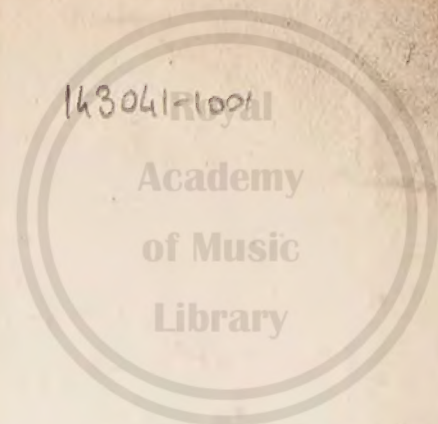
Royal  
Academy  
of Music  
Library  
RB25/53

IN TWO PARTS, PRICE 2/6 EACH, NET.









PART - I

# Madame R. Sidney Prattens GUITAR TUTOR.

*Containing*

A LARGE SELECTION OF EXAMPLES.

*including*

Progressive Lessons & Songs in various Keys.

DIAGRAM OF THE NOTES ON THE FINGERBOARD.

*Explanation of the various peculiarities & beauties of the Instrument.*

SCALES IN DIFFERENT KEYS IN THIRDS, SIXTHS, OCTAVES, & TENTHS.

*with their Chords and Arpeggios.*

EXERCISES FOR THE RIGHT & LEFT HANDS.

REMARKS ON TOUCH, TONE & EXPRESSION.

*with Diagram, shewing the proper position of the Right Hand*

ALSO

Diagrams of Harmonics.

*Shewing the various ways of production.*

THE WHOLE INTERSPERSED WITH A

CHOICE SELECTION OF PIECES.

FROM THE WRITINGS OF THE MOST APPROVED COMPOSERS.

---

*In Two Parts, Price 2/6 each, net*

---

*Boosey & Co*

LONDON,  
BOOSEY & CO 295, REGENT STREET. W.

*bought in 1895 see pencil front cover*





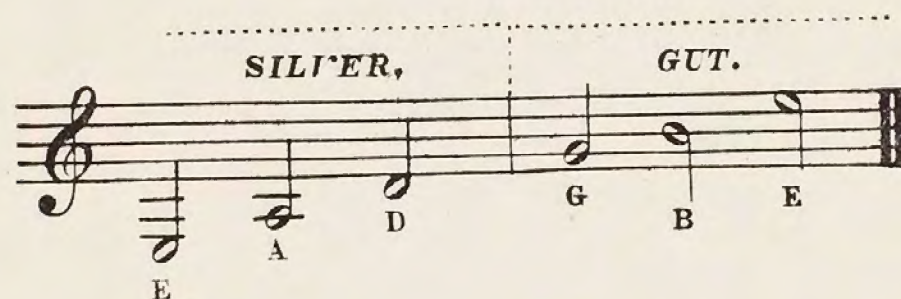


## THE GUITAR.

This charming and graceful instrument is capable of much execution, intense pathos and a variety of effects peculiarly its own, and is also admirably adapted as an accompaniment to the voice.

An eminent composer in eulogising the merits of the Guitar, says with much truth "that although it has not the power of some large instruments, it has a revenge in its delicate sweetness and sympathetic tones."

The Guitar has six strings, three Silver and three Gut which are tuned in fourths and thirds. thus:



Upon these six strings a scale of three octaves and four notes is obtained with all the intermediate semitones.

There are charming effects produced by tuning the 6th string down to D, and sometimes up to F, according to the key of the piece to be played, thus giving weight and richness to the fundamental chord. Examples of which I shall give in due course.


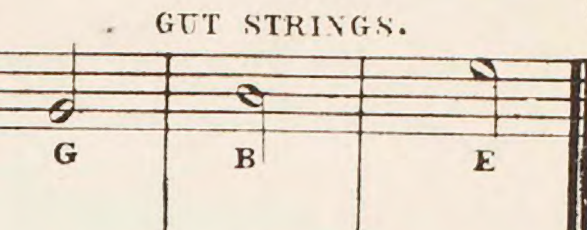
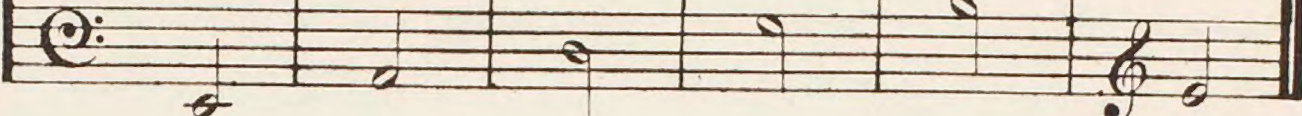
The Guitar is, for certain brilliant effects, volubility of tone, and extended resource in harmonics, sometimes tuned in E major. thus:

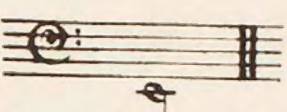
but having already published instructions for that method of tuning the instrument it will be unnecessary to treat of it in the present work.



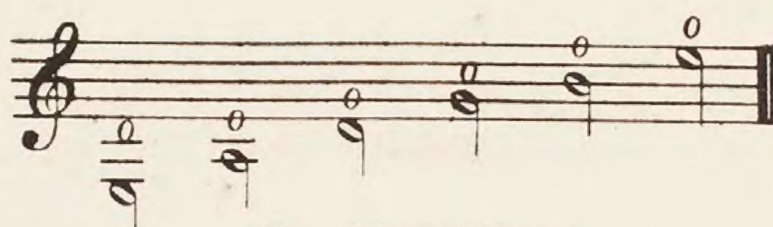
## METHOD OF TUNING THE GUITAR.

Strings to be tuned thus, in unison with the notes of the Piano written under them, which will shew that the Guitar sounds an octave lower than the notation.

	SILVER STRINGS.	GUT STRINGS.
GUITAR.		
PIANO.		

Or tune thick silver string (E) in unison with E on Piano  then place 2nd finger on the 5th fret ..... and tune next silver string A in unison with it.

Do. _____	5th fret of A _____	silver string D _____
Do: _____	5th _____	D _____ gut string G _____
Do. _____	4th _____	G _____ gut string B _____
Lastly _____	5th _____	B _____ gut string E _____

result — 

<p>Open strings are indicated by _____ 0.</p> <p>1st finger of left hand _____ 1.</p> <p>2nd Do. _____ 2.</p> <p>3rd Do. _____ 3.</p> <p>4th Do. _____ 4.</p> <p>Thumb _____ *.</p>	<p style="text-align: center;"><b>ON FINGERING.</b></p> <p>Fingering for right hand is marked thus:</p> <p>Thumb _____ ^</p> <p>1st finger _____ .</p> <p>2nd Do. _____ :</p> <p>3rd Do. _____ :</p>
---	--

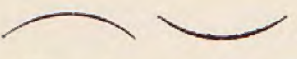
As this work is intended to treat of all the peculiarities of the Guitar, I shall presume that the Student has become acquainted with the rudiments of music in order to devote space to matter relating more particularly to the instrument.

Amongst the effects of which the Guitar is capable may be mentioned the following, viz: Glissè, Slurs, Harmonics, Arpeggios, Dash, Nails, Twirl, Tremolo, Vibrato, Drum, Etouffè, Shake and Turn, Corni, Cantabile, together with the most brilliant execution.

**GLISSÈ** — which means gliding from one note to another allowing the sound to continue until the fingers arrive at the intended note or notes. Some are done ascending and others descending thus:





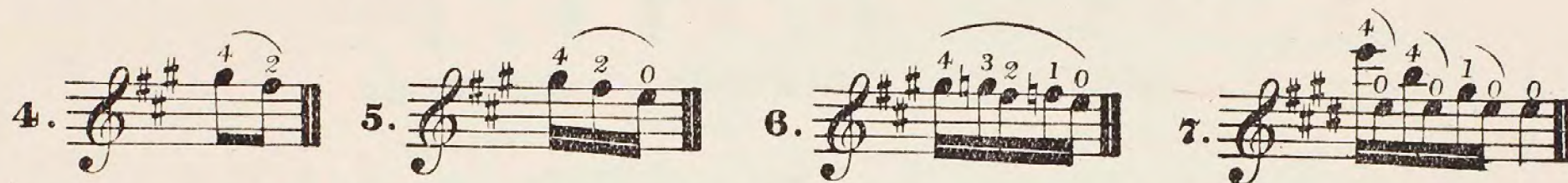
**SLURS**  are done by the left hand some being struck and others pulled whilst the tone is sustained.

Examples to be **STRUCK**, which apply only to ascending passages—



It must be understood that the first note of each of the above examples Nos: 1. 2. & 3. is struck with the right hand; the others are obtained by striking with the fingers of the *left hand* whilst the string is sounding.

Examples to be **PULLED**. which apply only to descending passages—



The first note of Nos 4 5 & 6 is struck with the right hand the others are pulled with the fingers of the left hand.

Examples, in which slurs struck and pulled are combined—




The first and third notes of No 8, are struck with the right hand, but the first note *only* of Nos 9, & 10 are struck with the right hand, whilst the others are obtained by striking and pulling with the fingers of the left hand.

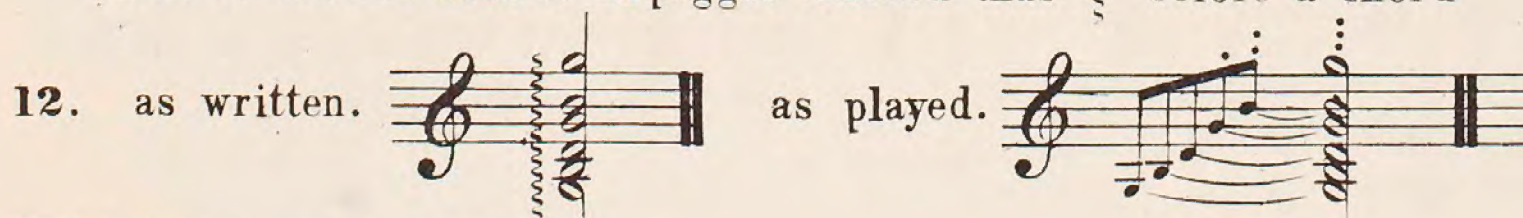
**HARMONICS** are sounds made by touching the strings with the fingers of the left hand without pressure, and striking with the right hand with more than ordinary force and near the bridge to obtain fullness and brilliancy of tone. The best harmonics are produced by touching over the III, IV, V, VII, IX & XII<sup>th</sup> frets.

There are other Harmonics which are produced in the following manner and are known as "double stopping" or "à double doigter." The fingers of the left hand must be pressed on the notes desired to be heard an octave higher, then touch the *middle* of the string with the thumb of the right hand and strike under with the first finger of the same hand.

**ARPEGGIOS** are passages formed of the notes of chords taken in succession after the manner of the Harp thus:



There is another kind of Arpeggio marked thus  before a chord



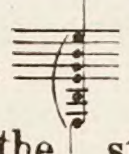


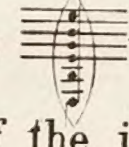
The **DASH** is a name of my own adoption for a mode of striking two or more notes, or a chord, with only one finger at a time over as many notes as constitute the passage or chord intended to be played, and is expressed by a line being drawn through the notes or chords thus:



Another mode is by alternating the thumb and first finger. thus:



**NAILS**, expressed thus  is an effect produced in chords by the back of the nails running lightly across the strings in rapid succession beginning with the lowest note



**TWIRL**, expressed thus  is an agreeable mode of playing a full chord by placing the thumb on the face of the instrument about an inch above the sounding hole, and allowing all the fingers to sweep the strings in succession, like describing a semicircle with a pair of compasses, commencing with the little finger; the thumb forming the centre.

**TREMOLO** is the rapid reiteration of a note or notes thus:



It will be seen by the above examples Nos 16, 17, 18 & 19, that there are many ways of fingering reiterate notes which are applicable to every string.

No time should be lost in acquiring these fingerings, as they are the means by which a free action of the right hand is obtained.

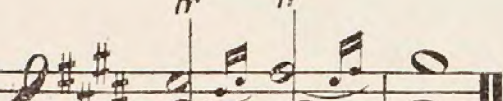
**VIBRATO** marked thus  or  over certain notes in expressive passages, and is produced by a tremulous movement of the fingers of the left hand during the vibration of the string. NB. This does not apply to open strings.

**DRUM** is an effect peculiar to the Guitar (as an imitation) and is produced by raising the right hand six or eight inches from the sounding board and allowing the side of the thumb to fall across the strings near the bridge, with a decided spring and free action of the wrist and *not* from the elbow, the latter being awkward and ungraceful.

The Drum is indicated by - Dr. , or Tambour.



20. 

Written. 21. 

Played.

23. Corni.

23. Corni.

24. 

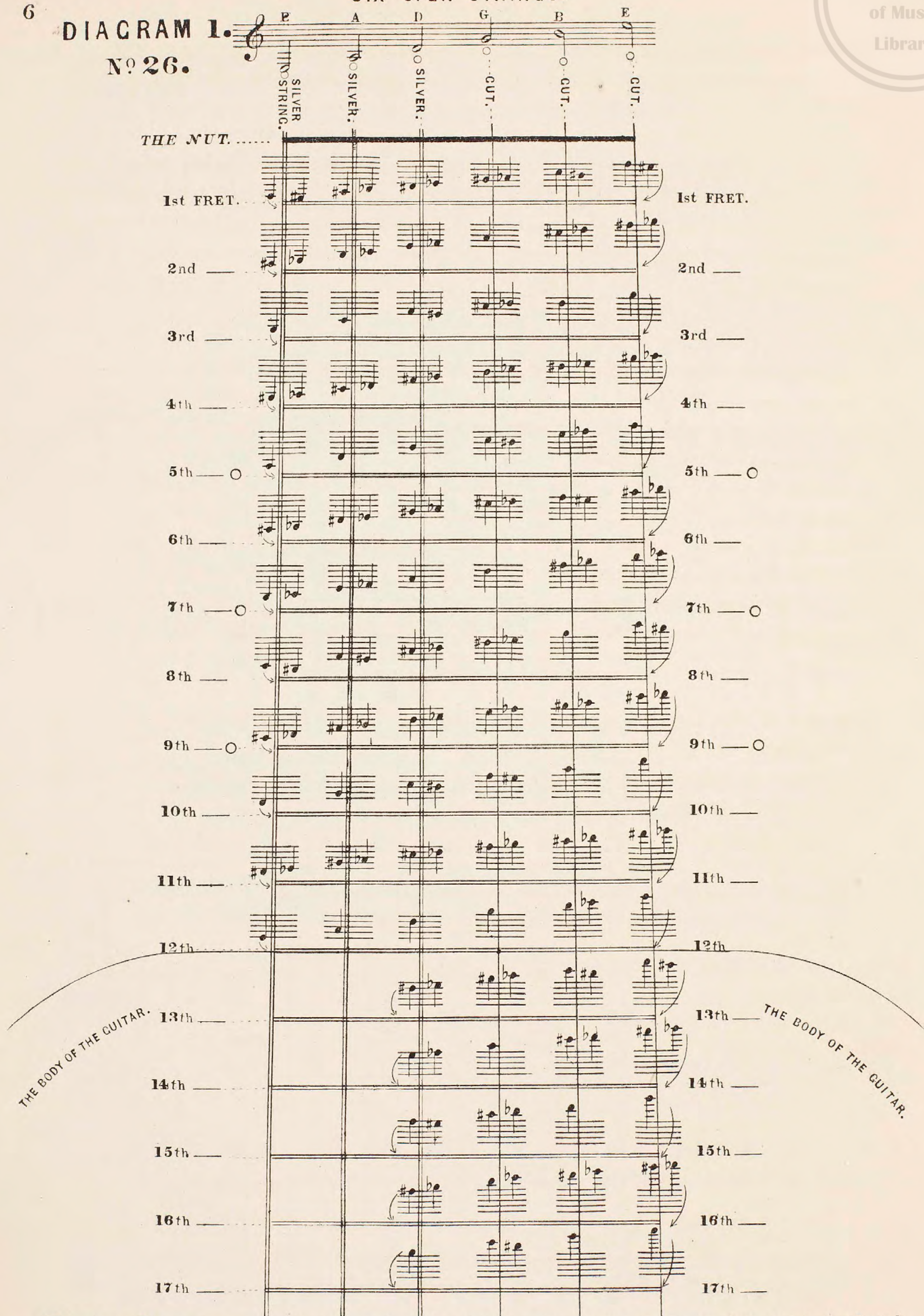
[illegible]



6

DIAGRAM 1.  
Nº 26.

SIX OPEN STRINGS.



The above Diagram represents the neck of the Guitar with all the notes as they are to be found on each string and fret.





## TO HOLD THE GUITAR.

The most elegant position for a Lady is to place the left foot on a foot-stool about nine inches in height, and allow the instrument to rest on the lap.

### POSITION OF THE RIGHT HAND AND STRIKING THE STRINGS.

First place the little finger on the sounding-board about two inches above the bridge. Place the thumb on the large silver E string, raise the wrist about two inches and a half so as to enable the three fingers to fall easily on the three Gut strings, then place the first finger on the G string the second on the B string and the third finger on the E string. The fingers are then ready to strike when required.

### TO FORM THE POSITION OF THE RIGHT HAND.

It is advisable that when any of the three fingers are used, viz: . : : without the thumb, the thumb should rest on one of the silver strings, and also, if the thumb alone is striking a succession of notes on the silver strings, the three fingers should rest on the gut strings,

As the beauty of the Guitar consists in a pure tone, free from twang and jarring the secret in its production is the proper position of the right hand, and method of striking the strings. The 1<sup>st</sup> 2<sup>nd</sup> & 3<sup>rd</sup> fingers (. : :) should therefore be raised gently from the strings towards the palm of the hand, and on the contrary, the thumb (taking its position about an inch higher than the first finger,) must pass from one silver string to the next without raising it. — see Diagram. 2 page 44.

### OF THE LEFT HAND.

The tips of the fingers are used in stopping, the first and second joints being generally bent.

With few exceptions, as a general rule, the first joint only of the thumb should rest on the back of the neck directly opposite the fret upon which the second finger is employed, and as the hand traverses the fingerboard the thumb must follow in the same position. — But in “Barrè” the thumb is placed immediately behind the first finger so as to command a greater pressure on the fingerboard.

## SCALE OF THE GUITAR.

**Nº 27. SILVER. GUT.**

**OPEN STRINGS.**

**SCALE.**

**I. Position.**

**CHROMATIC SCALE.**

**V. Pos.** **IX. Pos.** **XIII. Pos.**

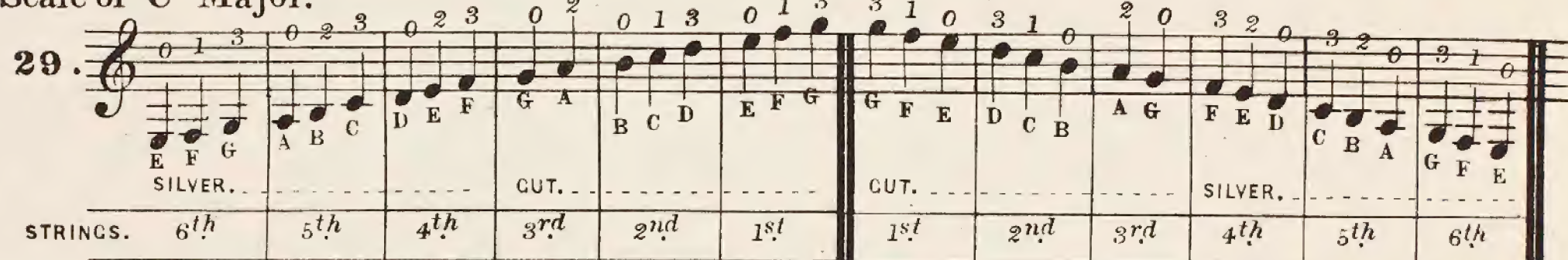
**\* Barrè (french)** The first finger of the Left Hand placed across the neck of the Instrument, upon 2, 3, or more strings.



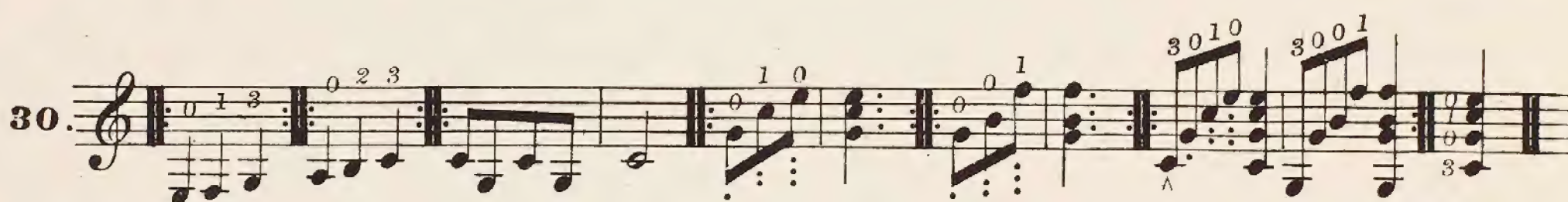
## EXERCISE ON STRIKING THE STRINGS WITH THE RIGHT HAND.

28. 

## Scale of C Major.

29. 

STRINGS.	6 <sup>th</sup>	5 <sup>th</sup>	4 <sup>th</sup>	3 <sup>rd</sup>	2 <sup>nd</sup>	1 <sup>st</sup>	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>
----------	-----------------	-----------------	-----------------	-----------------	-----------------	-----------------	-----------------	-----------------	-----------------	-----------------	-----------------	-----------------

30. 

Note A. The general rule is that when the same string is struck two, three, or more times, the fingers of the right hand should be changed, as will be seen in the following. Ex:

## VALSE.

31. 

Note B. It will be found that in the elementary part of this work some passages are marked with letters over or under them. The letters will indicate the strings upon which the notes are to be found, and will greatly facilitate the pupil in learning the notes in their various positions. The following No 32 is an Example.

32. 





ADESTE FIDELES.

9

33.

ARIA. "AL TEMPO FELICE."

34.

VOICE.

GUITAR.



[illegible]

36. VESPER HYMN.

36. VESPER HYMN.

[illegible]

CANZONE NAPOLITANA. (CON PAROLE ADATTATEVI DA)

VOICE.

37. *Andantino.* Ah. se vuoi con me can - ta - re, ma —

GUITAR.

stro fa bri ca to re fabrica to re, pri ma de' fa bri ca re

Mme R. S. PRATTEN'S Guitar School.





# FAIR SHINES THE MOON.

LA DONNA E MOBILE.

THE WORDS BY  
W.H. BELLAMY ESQ.

(RIGOLETTO - VERDI.)

ARRANGED BY  
M<sup>ME</sup> R. SIDNEY PRATTEN.

*ALLEGRETTO.*

VOICE. 38. GUITAR. *Silent.*

*Con brio.*

Fair shines the moon to night, And from her lat\_tice height,

*m/2*

Leans many a La\_dy bright, While Lutes are tink\_ling. Come and we'll

*p/2*

soft\_ly glide O\_ver the silv'ry tide, While o'er us, far and wide,

*cres.*

Pale stars are twinkling. Steer, boatman, lightly, Steer the bark right\_ly,





Where the lamps bright - ly, Out - shine the day.

Out - shine the day. Yes

Out - shines the day.

Ah! why should ev - er fade Mu - sic so sweet - ly play'd!

List to yon se - re - nade! How soft its num - bers



*m p*  
Who would not rather be Wak'd by such me-lo-dy, Than drag out

wea-ri-ly, Night's leaden slumbers? Home then, while hast-ning!

*cres.*  
Ere re - pose tast - ing, On thine oar rest - ing,

*leggiero.*  
*pp*  
Stay, boat - man, stay!

*pp*  
Stay, boat - man, stay! Yes

*f*  
Stay, boat - man, stay.



## SICILIEN MARINERS.



39.

## "WE'LL LAUGH AND SING ALL CARES AWAY"

WORDS BY DESMOND RYAN.

(LA TRAVIATA. - VERDI.)

ARRANGED BY  
MADAME R. SIDNEY PRATTEN.

VOICE.

40.

GUITAR.

1<sup>st</sup> VERSE. — Come laugh and be happy and ban-ish  
2<sup>nd</sup> VERSE. — They say that this life is all fraught with

care — True mirth is a bles-sing few mor-tals share! Our  
woe — That hap-pi-ness fled this earth long a-go, They

days — are but brief and our joys de-cay — Let us  
know — not the sweets on this earth we find — When

mer-ry then be while we may! Each hour and scene hath  
friendship and love are en-twin'd 'Tis best to take what



bliss in store, And plea- sure shines be- fore us; If  
for- tune sends And smile at fu- ture sor- row Why

some- times grief comes o'er us, 'Tis fruit- less to de-  
should we fear the mor- row When joy to day at-

- plore Then let us be hap- py while yet we  
- tends Then let us be hap- py while yet we

may And laugh and sing all cares a- way

- way Come come and laugh cares a- way Come come and

laugh cares away come laugh laugh cares a- way.









VAR:

IL MIO TESORO. MOZART.  
(DON GIOVANNI.)

Andante.

45.



## "DI PESCATORE IGNOBILE"

(LUCREZIA BORGIA.)

DONIZETTI.

VOICE. *LARGHETTO.*

46.

GUITAR.

Di pes-ca-to-re i-gno-bi-le, esser figliuol cer-de - - i

e se co os-cu-ri in Na-po-li vissi i prim'an - - ni

mie - - i, quando un guerrie-ro in co-mi-to,

ven-ne d'in-ganno a trar - - mi mi diè ca-val-lo ed



ar - - mie un fo - glio a me la - scio

Era mia madre ahi mi - se - ra mia madre che scri - ve - - a

dirio pos - sen - te vit - ti - ma per se per me te - me - - a,

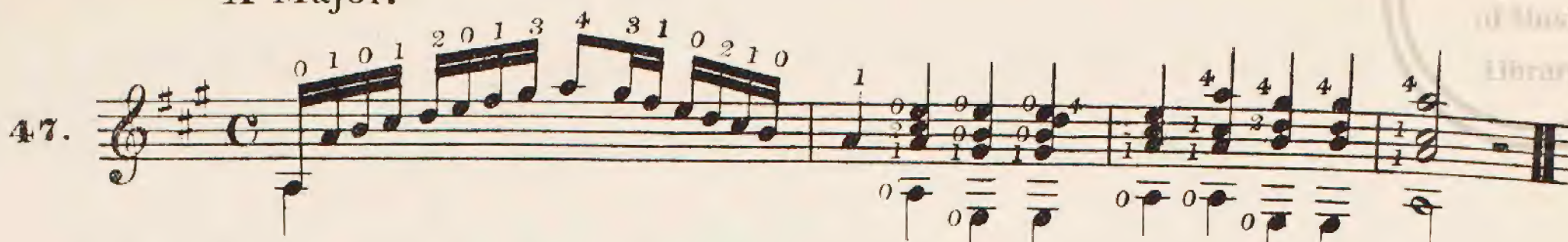
i nuo par - lar ne chie - dere il nome suo qual' e - - ra


culda me fè pre - ghie - - - ra ed obbe - di - ta io Iho —

cal - da mi fe prie - ghie - - ra ed obbedi ta io Iho.



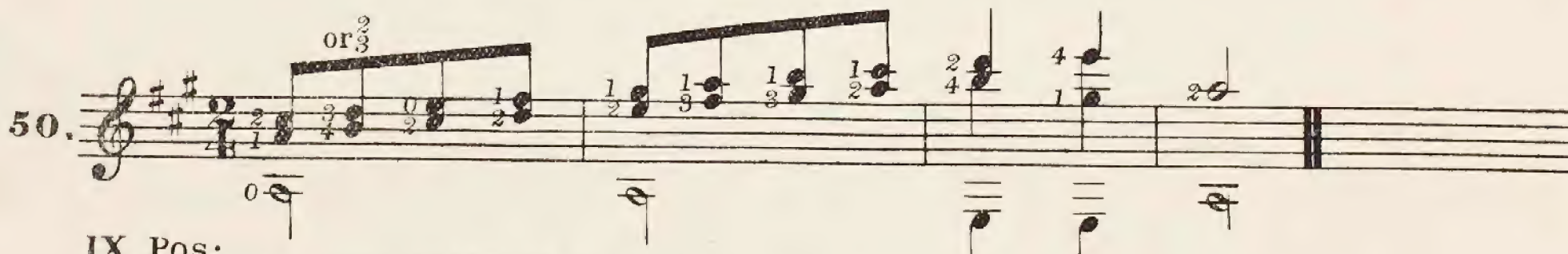
## A Major.

47. 

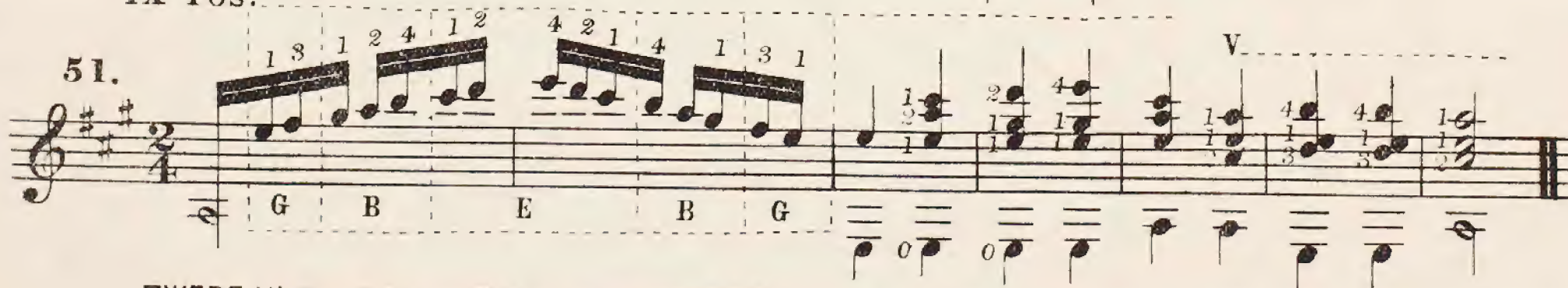
48. 

## MY LODGING IS ON THE GOLD GROUND. IRISH.

49. 

50. 

IX Pos:

51. 

TWERE VAIN TO TELL THEE

52. 





Two staves of musical notation in treble and bass clefs, featuring a key signature of two sharps (F# and C#) and a 2/4 time signature. The music consists of eighth and sixteenth notes, with some rests and a repeat sign at the end of the second staff.

53. *Allegretto.* **RONDO. — NORMA. — BELLINI.**

Two staves of musical notation in treble and bass clefs, featuring a key signature of two sharps and a 2/4 time signature. The music includes various note values and rests.

Seven staves of musical notation in treble and bass clefs, featuring a key signature of two sharps and a 2/4 time signature. The music includes various note values, rests, and dynamic markings such as *cres* and *V*. The piece concludes with a final chord marked with a double bar line.



# "THE WINDS ARE HUSH'D TO REST."

WORDS BY GEORGE LINLEY.

ARRANGED BY MME R. SIDNEY PRATTEN.

MUSIC BY CAMPANA.



VOICE. 54. *Allegretto.*

54. GUITAR.

1st - The winds are hush'd to  
2nd - O thou fair Queen of

rest - The wea - ry flow'rs are sleep - ing, And in the sky the  
night - Who mild - ly shines a - bove us, Guide with thy gen - tle

stars bright watch are keep - - - ing.  
light to those who love - - - us.

Up - on the breast of O - cean The moon's soft beams are  
How sweet when all is glow - ing In tran - quil beau - ty

play - ing, While steals up - on the ear, The song of the Gon - - - do -  
round us, To share the calm and bliss of such an hour as



— lie. —  
this. —

The stars bright watch are  
How sweet with those who

keep — ing, While steals up on the ear The song of the Gon — do —  
love us, To share the calm and bliss Of such an hour as

1st

lie. —  
this. —

2nd  
can brio a piena voce.

this Fair Queen of night who mild — ly shines a — bove. Fair

Barre 2dp

Queen of night Who mild — ly shines a — bove, Guide those

a tempo deciso.

with thy gen — tle light, To those who love — us. Fair

mp





Queen — of night — Who mild — ly shines a — bove, Fair

Queen — of night, — Who mild — ly shines a — bove, Guide thou —

*cres* with thy gen — tle light To those who love

*p cres:* us. Guide thou with thy gen — tle light to those who

love

# THE ARROW AND THE SONG.

POETRY BY LONGFELLOW.

ARRANGED BY MME R. SIDNEY PRATTEN.

MUSIC BY M.W. BALFE.

VOICE.

55.

GUITAR.

*Molto moderato.*

4 3 2 1

MME R. S. PRATTEN'S Guitar School.



I shot an arrow in-to the air — It fell to earth I know not where,

For so swift-ly it flew The sight could not fol-low it. The

sight could not follow it in its flight.

I breathed a song in-to the air, — It fell to earth I know not where,

For who has sight — so keen and strong, That it can follow the flight of a song,

For who has sight so keen and so strong, That it can fol - low the flight of a song.





Long, long af-ter-ward

in an oak; I found the Arrow still un-broke: And the song from be-

-ginning to end I found again in the heart of a friend. And the song from be-

-gin-ning to end I found a-gain in the heart of a friend.

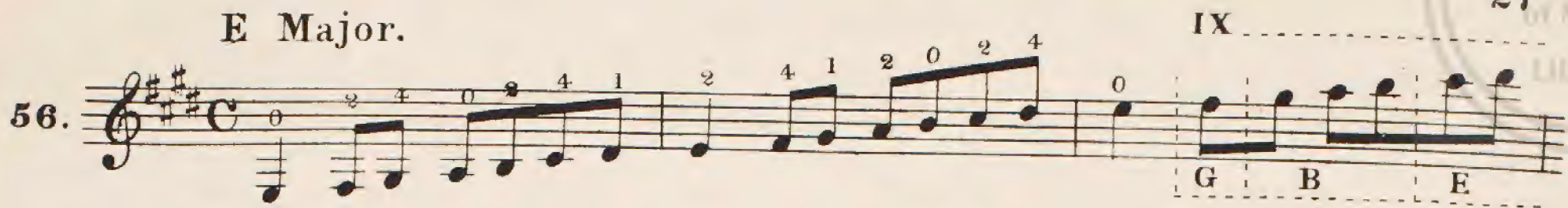
*cres:* I found a-gain, I found a-gain, I found a-gain in the

*ff* heart of a friend.





E Major.

56. 



57. 

"THE BLUE BELLS OF SCOTLAND"

58. 

WALTZ.

F. SOR.

59. 



Etouffe. *p*

Har: Har: Har: Har:

D.S.

### LA RISPOSTA DELL' INNAMORATA.

ARRANGED BY MME R. SIDNEY PRATTEN.

*Andante.*

VOICE. 60. *60.*

Nen ni tu si 'mpaz - zu - to te la - gne a tuorto i

GUITAR.

me stu core mm'aje fe - ru - to che pen - za sem - pe a

te L'ouccie de no ge - lu - so non san - no chiu' be

dé, pe che - sto to mm'ac - cu - se te la - gne a tour - to i





me pe che - sto tu mm'ac - cu - - - se te la - gne a tour - to i

me.

*f*

**F. Major.**

61. *loco*

X V X

E

62.

**MINUETTO.** **GIULIANI.**

63.

*p* *sf* *f* *p*



## THE SUMMER BLOOM HATH PASS'D.

WORDS BY GEO. LINLEY.

ARRANGED BY MME R. S. PRATTEN

MUSIC BY CAROLINE HAY.



*Andante con espressione.*

VOICE. 64. The Sum-mer bloom hath pass'd a-way The  
From their win-try beds the flow'r's will press And the

GUITAR.

flow'r droops on the lea The birds are hush'd on ev'-ry spray, And  
Birds their songs re-sume But who shall wake thee from thy sleep Or the

life is dark to me Ev'ry fall-ing leaf some sad thought brings To this  
light of those eyes re-lume? Yet in all I see in each sound I hear Thou art

heart now chang'd and cold And each breeze that sweeps o'er my  
pre-sent with me still I can ne'er for-get thou wert

wild harp's strings, Seems to breathe some lay of old Thou art  
lov'd and dear Nought my fond-ness for thee can chill There's a

lost to me I weep for thee And call on thy name in  
hope still bright Glads my dream at night And light-ens my couch of

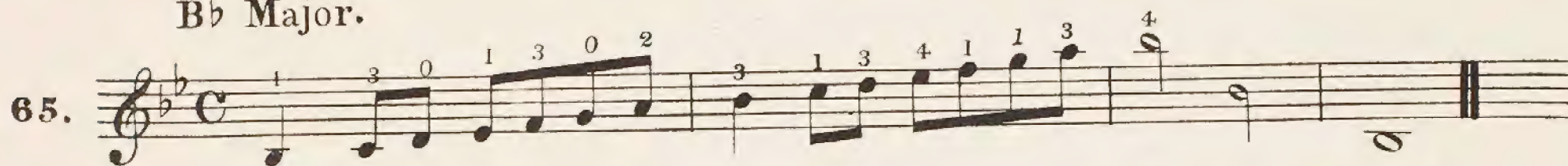
Mme R. S. PRATTEN'S Guitar



vain That soft sweet voice Which made all re-joice, Will it  
-gain 'Tis Hea - -vn's pure ray That points the way Where ere

ne'er greet mine ear a - gain. VI ..... loco  
long we shall meet a - gain.

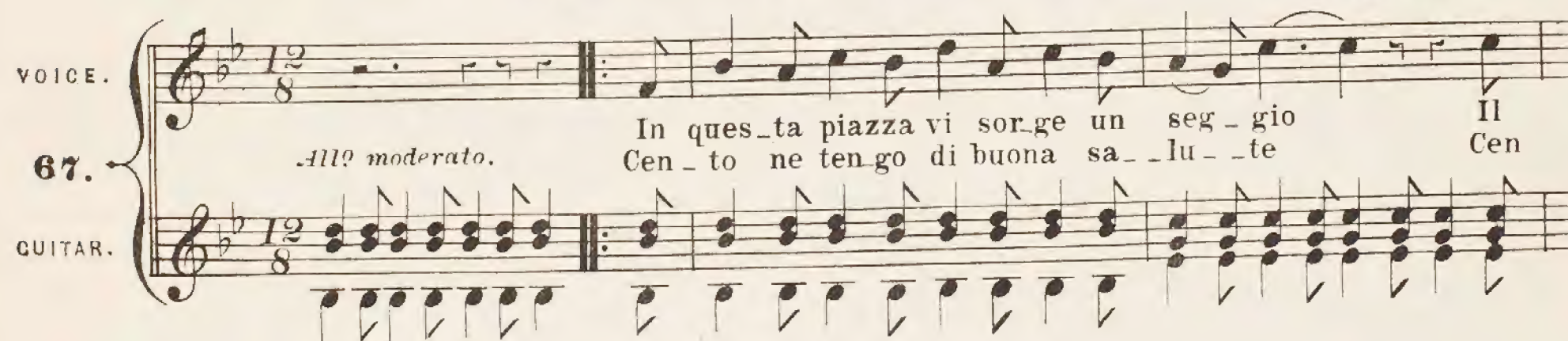
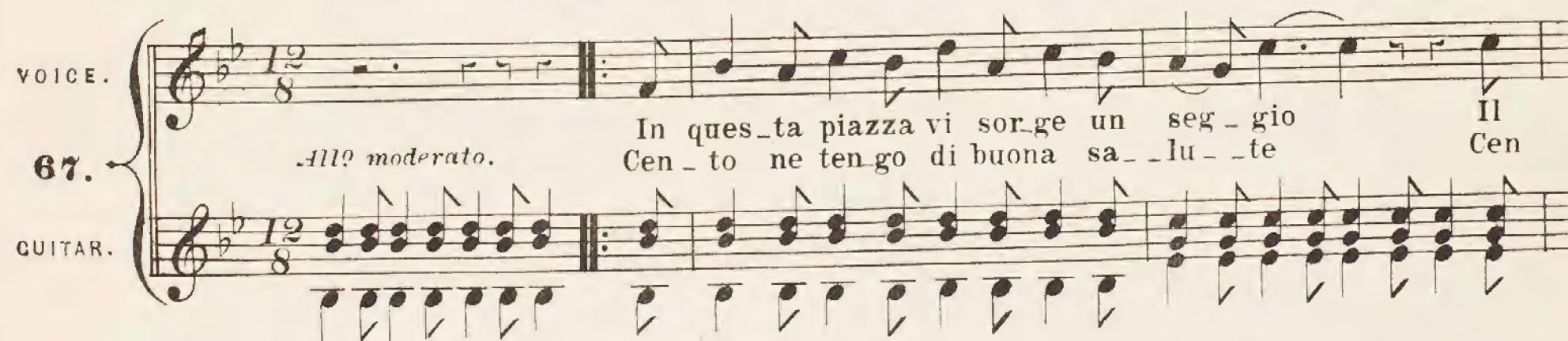
Bb Major.

65. 

66. 

## IL SEGGIO DEGL' INNAMORATI.

M. MAGGIONI.

67. VOICE.   
GUITAR.   
*Allo moderato.* In ques - ta piazza vi sorge un seg - gio Il  
Cen - to ne tengo di buona sa - lu - te Cen

seggio è det - to degli inna - mo - ra - ti Un tal v'è sta - to e poi fug gir do -  
to cin - quan - ta di sciolto lin - gua - gio Si - cio ti di - co, o o fac - cia da

- vet - te vo - le - va a - ver co - si cen - to du - ca - ti. 1st 2nd  
stol - to, Va via, non faiper me, va combi - a viag gio.





A Minor.

68.

69.

Largo. MARCH FUNEBRE.

C. J. PRATTEN.  
III. .... loco

70.



# ANNIE OF THARAW.

POETRY BY LONGFELLOW.

ARRANGED BY MME R. SIDNEY PRATTEN.

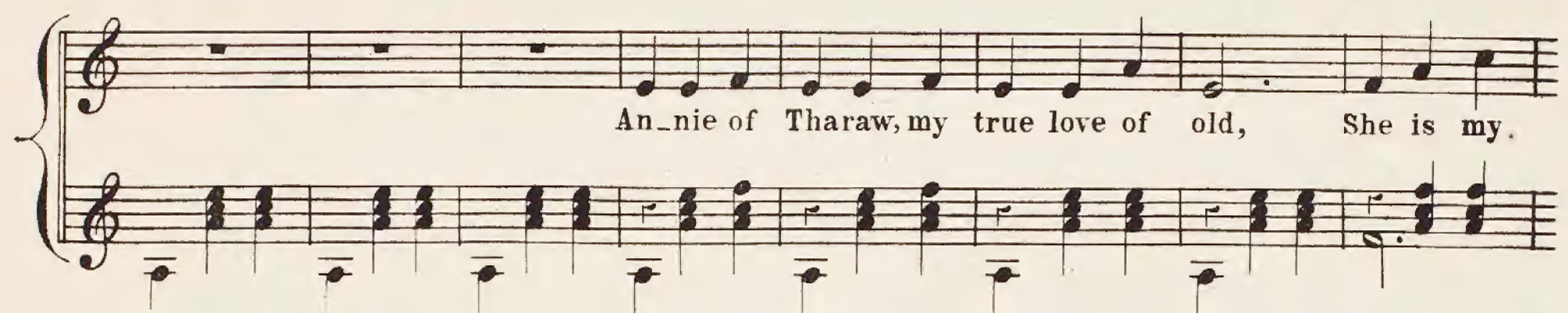
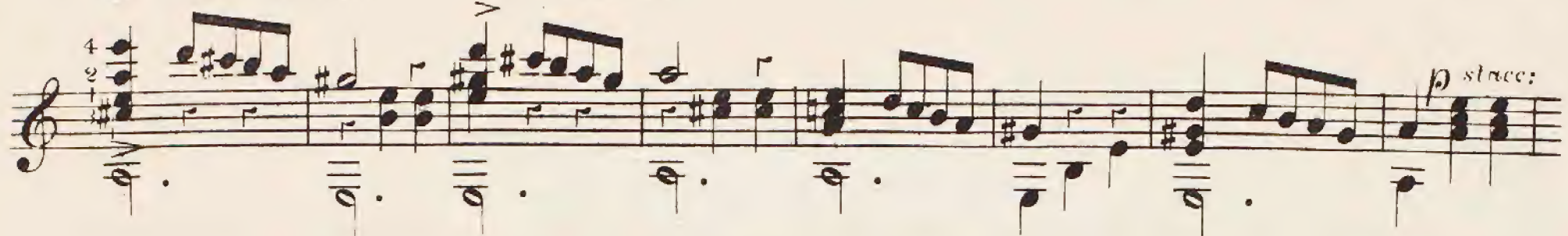
MUSIC BY BALFE.

33

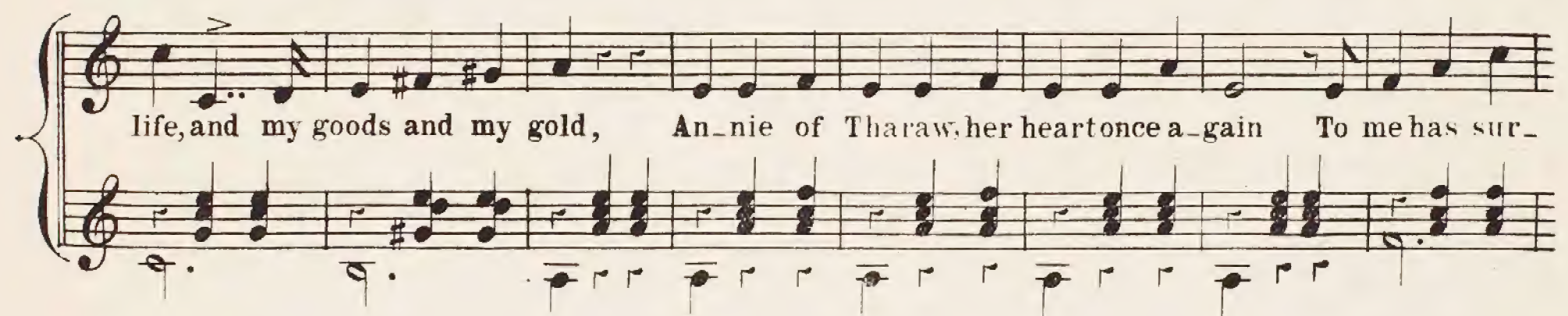
*Allegro vivace.*



IX



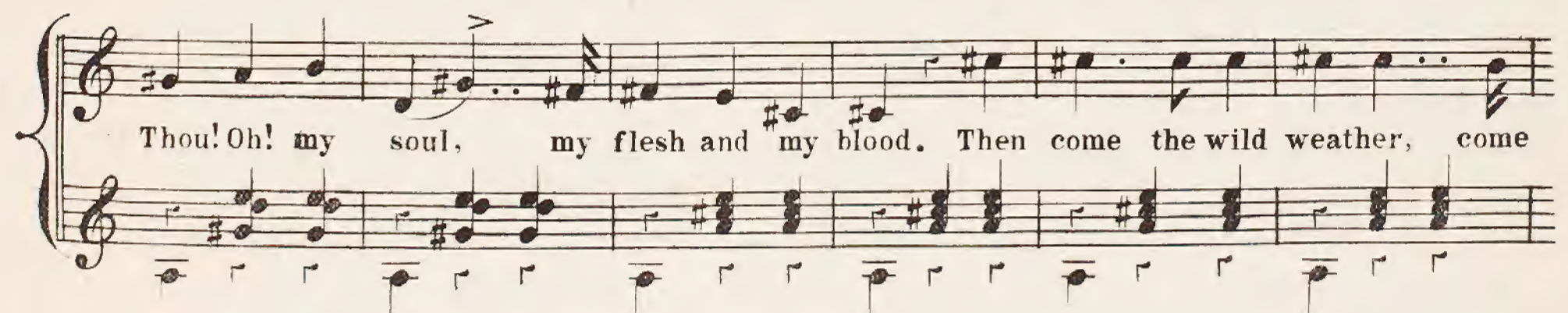
An-nie of Tharaw, my true love of old, She is my



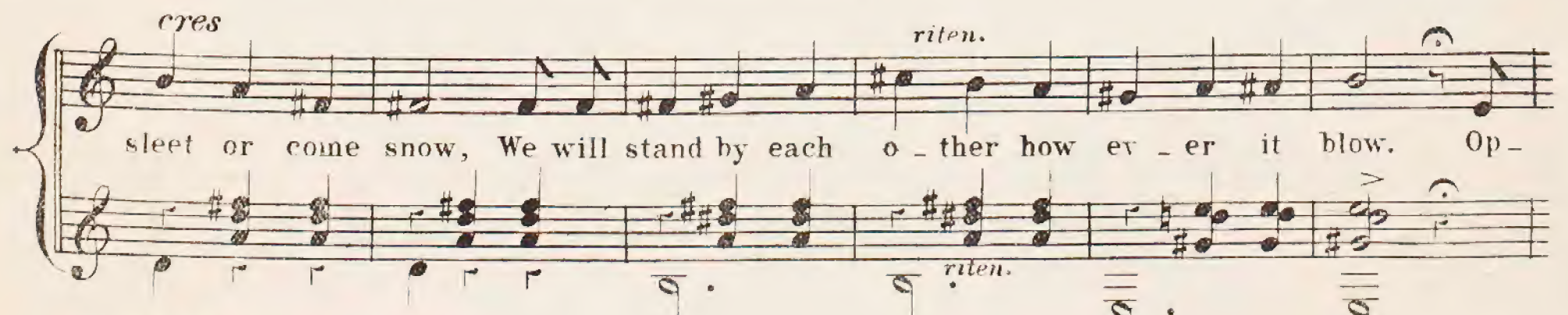
life, and my goods and my gold, An-nie of Tharaw, her heart once a-gain To me has sur-



-rendered, in joy and in pain, An-nie of Tharaw my riches, my good;



Thou! Oh! my soul, my flesh and my blood. Then come the wild weather, come



sleet or come snow, We will stand by each o-ther how ev-er it blow. Op-





-pression and sickness and sorrow and pain, Shall we to our true love as  
links to the chain - Op - -pression and sickness and sorrow and pain Shall  
we to our true love as links to the chain.  
As the  
palm tree standeth so straight and so tall The more the hail beats and the  
more the rains fall; So love in our hearts shall grow mighty and strong Through



crosses through sorrows through manifold wrong, Shouldst thou be torn from me to

wander a lone, In a desolate land where the sun is scarce known, Through

forests I'll follow and where the sea flows, Through ice and through iron through

*riten: -*

*Animato.*

armies of foes, Annie of Tharaw my light and my sun, The

threads of our two lives are woven in one. Annie of Tharaw my

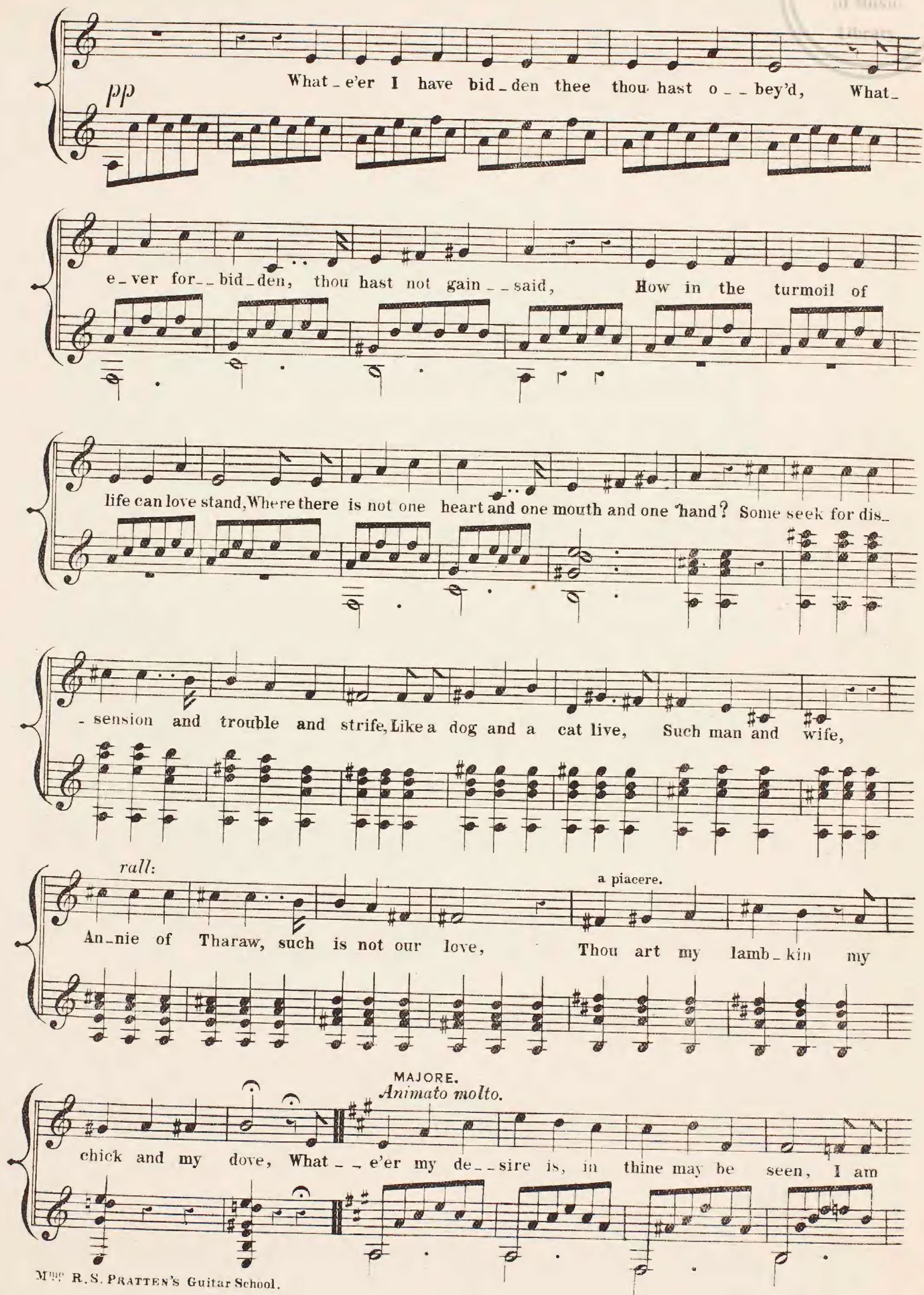
light and my sun, The threads of our two lives are wo - - - ven in one.

4  
2  
1  
3





*pp* What - e'er I have bid - den thee thou hast o - - bey'd, What -  
e - ver for - bid - den, thou hast not gain - - said, How in the turmoil of  
life can love stand, Where there is not one heart and one mouth and one hand? Some seek for dis -  
- sension and trouble and strife, Like a dog and a cat live, Such man and wife,  
*rall:* An - nie of Tharaw, such is not our love, a piacere. Thou art my lamb - kin my  
chick and my dove, What - - e'er my de - - sire is, in thine may be seen, I am  
MAJORE.  
*Animato molto.*





king of the house-hold, Thou art its Queen. What-e'er my de - sire is, in

thine may be seen, I am king of the house-hold, thou, Thou art its

Queen. It is this O my An - nie, my hearts sweetest zest, That

makes of us twain, but one soul in one breast, This turns to a Hea -

-ven the Hut where we dwell While wran - - - - - gling soon

chan - - - ges a home to a

*f*



VI. VII. VIII. loco

72. 


73. 

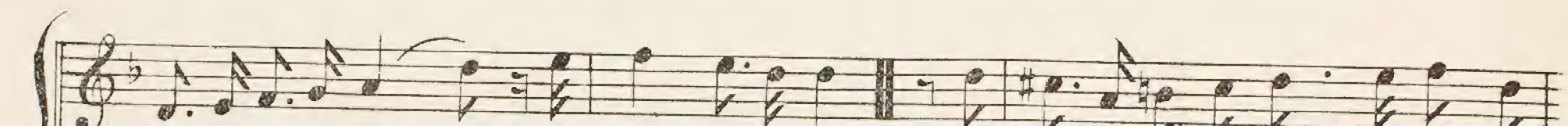
## CHARLEY IS MY DARLING.

*Andante.*ARRANGED BY  
MME R. SIDNEY PRATTEN.

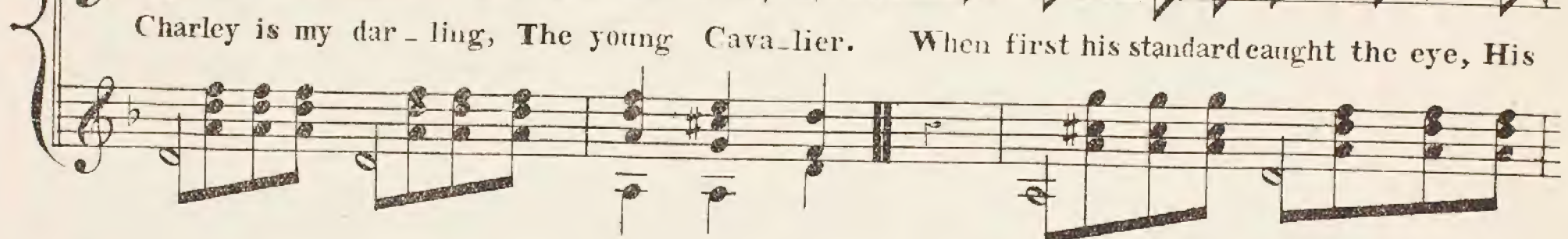
VOICE. 74. 

O Char-ley is my dar - ling, my dar - ling, my dar - ling, O

GUITAR. 




Charley is my dar - ling, The young Cava-lier. When first his standard caught the eye, His



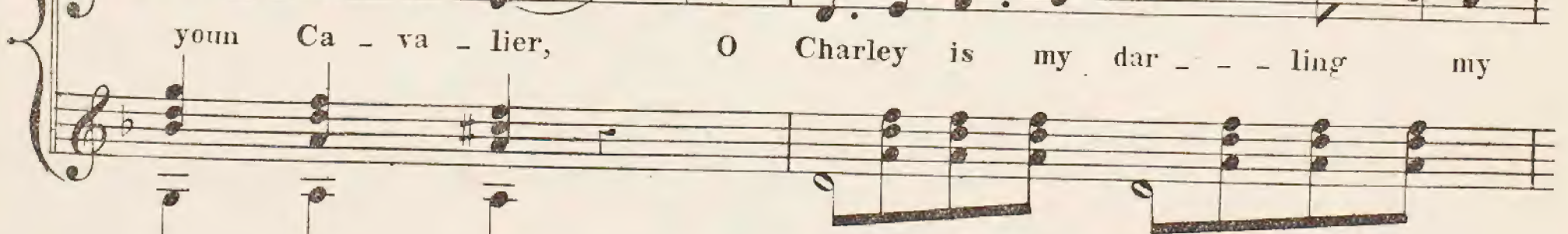



pi-broch met the ear, Our hearts were light, our hopes were high for the



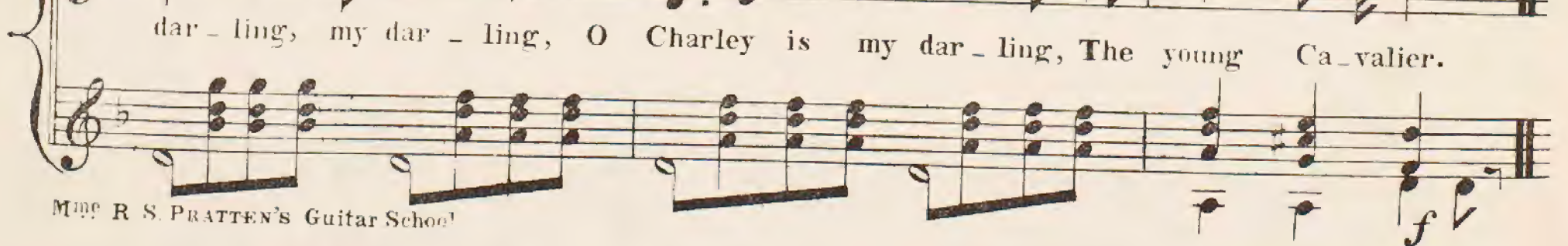


young Ca - va - lier, O Charley is my dar - - - ling my





dar - ling, my dar - ling, O Charley is my dar - ling, The young Ca-valier.





# "LIGHTLY O'ER THE BREEZE OF EV'NING"

39

SERENADE.

ARRANGED BY M<sup>ME</sup> R. SIDNEY PRATTEN.

SCHÜBERT.

VOICE. 75. GUITAR.

1st - Lightly o'er the breeze of ev'ning Float my lays to thee,  
2nd - Hark the night - in - gale is pouring Forth her sweetest lay,

To the si - lent val - ley steal - ing Dear - est come to me,  
Ah her rap - ture soft im - plo' - ring Pleads my con - stan - cy,

Whisp'ring sighs the silv'ry wil - low In the moon - beams  
Well she knows each bit - ter feel - ing Pain of loves keen

light, In the moonbeams light, So my vows may reach thy pil - low  
dart, Pain of loves keen dart, Ev'ry sweet e - - mo - tion steal - ing

Through the stil - ly night, Through the stil - ly night.  
O'er the ten - der heart, O'er the ten - der heart.







40

2nd

May her song have power o'er thee, Move thy gentle breast,

3

Tell how deep - ly I adore thee.

3

Come and make me blest, Come and make me blest

Ah make me blest. *dim*

BARRÈ III.

LES FOLIES D'ESPAGNE.

CORELLI.

ARR<sup>d</sup> BY GIULIANI.

THEME. *Andantino.*

76. *mf*

VAR:

*mf sf*



### E Minor.


IX

41

77. *E MINOR.*

The musical score for 'E MINOR.' consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of notes with fingerings (0, 2, 3, 0, 2, 4, 1, 2, 4, 0, 2, 0, 2, #, #, 4, 0, 3, 4, 2, 4, #, #, #, #) and a sequence of notes labeled G, B, and E. The second staff also begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes with fingerings (1, 1, 3, 1, 3, 2) and a sequence of notes labeled E, B, and G. The word 'loco' is written above the second staff.

PRELUDE.

78. PRELUDE. 

*Andante. con espress.*

**SILENT, O MOYLE. IRISH.**

80. *Andante. con espress.*

The musical score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains measures 80 and 81. The second staff continues the melody and accompaniment for measures 80 and 81. The third staff contains measures 81 and 82, ending with a double bar line. The notation includes various note values, rests, and dynamic markings consistent with the tempo and expression instructions.

*Allegretto.*

C. J. PRATTEN.

81.

81.



## GIORNI POVERI VIVEA.

ARRANGED BY MME R SIDNEY PRATTEN.

IL TROVATORE.  
VERDI.

VOICE. *Andante mosso.*

82. *3/8*

GUITAR. *3/8*

Giorni po-ve - - ri vi - ve - a pur con - ten - ta

del mio slato So - la speme un figlio a - - ve - - - a Mi la -

*ff*

scio! M'ob - bli - a l'in grato Io, de - ser - - ta, va - do er - ran -



do di quel fi - - glio ri - cer - can - do di quel ' fi - - - glio che al mio

co - - - re pene or - ri - - bi - li. co - sto Qual per

es - - so pro - vo a - mo - re, qual per es - - so pro - vo a -

- mo - - re ma - dre in ter - - ra non pro - vo.

VII loco

VII loco f



N<sup>o</sup> 83.**EXAMPLE E.**

*For soft and delicate passages to be struck gently.*

**EXAMPLE D.**

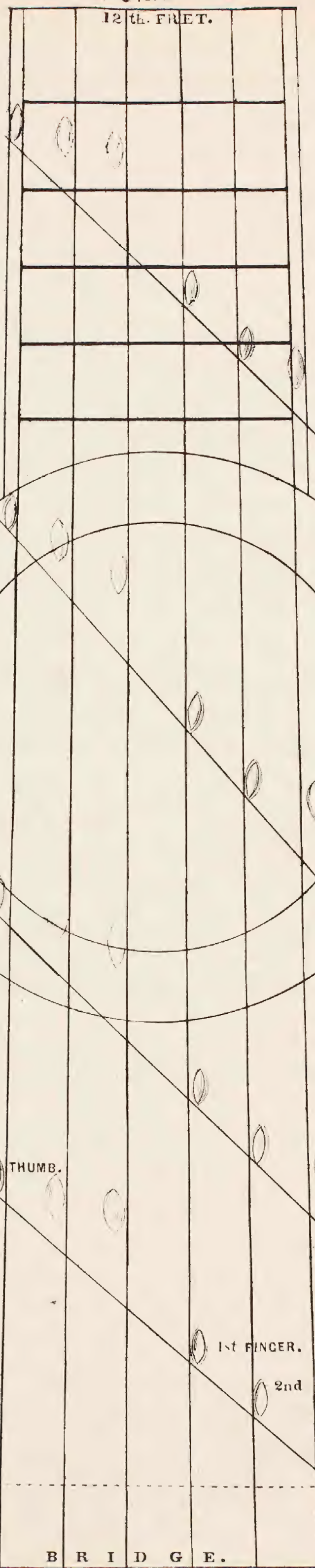
*Mellow and harp-like tone to be struck with the fleshy part of the fingers.*

**EXAMPLE C.**

*Round, full tone to be struck with the fleshy part of the fingers.*

**EXAMPLE B.**

*Hard, crisp tone is produced at this part, and the tips of the fingers to strike the strings with great force.*

**EXAMPLE A.****DIAGRAM: 2.**

Shewing the position of the thumb and fingers of the right hand for striking the strings and the various qualities of tone which can be produced on different parts of the instrument, by moving the hand higher or lower.

To be quite sure of the right hand position (the strict attention to which is so necessary in the production of tone) I recommend the pupil to trace this Diagram on tissue paper, and place it under the strings, the top being at the 12th fret and the bottom at the Bridge, then hold the instrument as in the act of playing, and place the fingers on the oval marks intended to represent the tips of the fingers; This being done, the hand will be found in the best possible position to carry out that which is expressed in the following page 45.



## TOUCH, TONE, AND EXPRESSION

As the charm of the Guitar consists in bringing out a *round full tone*, and *varying the quality* according to the style of music, or phrasing, either with energy or brilliancy, or pathos and expression, (not merely making sounds which only touch the ear, but producing such tones that shall touch the feelings,) the preceding *diagram 2* will shew where the varied qualities of tone can be produced.

To strike the strings of the guitar in a matter-of-fact way is anything but pleasing, and indeed has given many a dislike to the instrument; but to admirers of the guitar even a few notes or chords well produced, or played, have an indescribable charm.

The secret of good guitar playing is to prevent jarring and twanging.

*Jarring* is avoided by placing the fingers of the left hand near the frets and pressing them tightly.

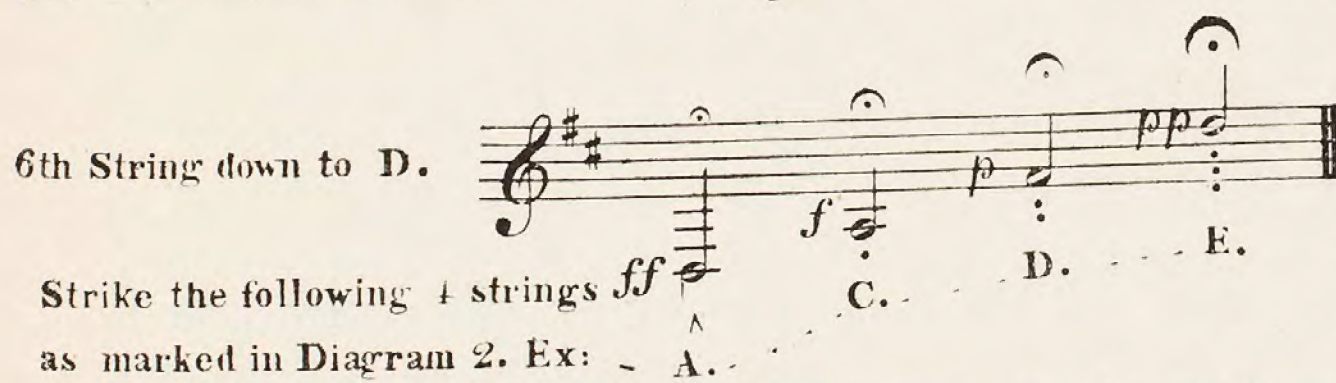
*Twanging* is caused by striking the string too violently and in the wrong direction, and also by the fingers or back of the nails coming in contact with the strings whilst in vibration. It is also necessary that the nails should not be too long as only the fleshy part of the finger should strike the string.

In slow and pathetic music, in single and sometimes double notes the vibrato and glisse may be introduced with effect. To make the vibrato the string should be struck as at Ex: D or E - of Diagram 2.

84.



the last chord of the above an elegant effect is produced by striking it thus -



The fingers should be placed at once on the strings as if the chord were to be struck at once, then place the hand at Example A in Diagram 2, striking the 1st bass note with the thumb *with great force* then gliding the hand to Example C striking the next note with less power, and again carry the remaining two fingers which are still resting on the strings to Example D and strike the third note with still less power than its predecessor, and lastly the third finger is carried up as before to Example E and striking the string so softly, as it were a breath.



# BOOSEY & CO.'S NEW & STANDARD SONGS & BALLADS.

PRICE TWO SHILLINGS EACH NET.

The Compass of the first Key only is given: from this the Compass of the other Keys can be readily found.

Sung by	Compass of 1st key.	Sung by	Compass of 1st key.	Sung by	Compass of 1st key.
<b>STEPHEN ADAMS</b>		<b>CHARLES DEACON</b>		<b>J. L. MOLLOY</b>	
TO THE FRONT, D, E <sup>7</sup> and F	A to D	THE HEAVENLY WAY, C, D } and E <sup>7</sup> ...	B to D	THE SONG YOU SANG TO ME, C, D and E <sup>7</sup> ...	B to E
SHADOWLAND, C, E <sup>7</sup> and F ...	G to C	SUMMERLAND, C, D and E <sup>7</sup> ...	C to E	THE IRISH PIPER, D and E ...	B to E
BLUE-EYED NANCY, D, E <sup>7</sup> & F	A to D	TWILIGHT ECHOES, G, A <sup>7</sup> & B <sup>7</sup>	A to D	WON'T YOU COME BACK, C, } D and E <sup>7</sup> ...	C to D
THE VALLEY BY THE SEA, } C, D <sup>7</sup> , E <sup>7</sup> and F ...	G to C			THE CARNIVAL, C, D <sup>7</sup> and E <sup>7</sup>	B to E
ADIEU, MARIE, E <sup>7</sup> , F, G & A <sup>7</sup>	B <sup>7</sup> to E <sup>7</sup>	<b>L. DENZA</b>		HOME, DEARIE, HOME, D, E <sup>7</sup> & F	A to D
THE HOLY CITY, A <sup>7</sup> , B <sup>7</sup> , C } and D <sup>7</sup> ...	C to E <sup>7</sup>	CALL ME BACK, A, B <sup>7</sup> and C	B to E	THE SAILOR'S DANCE, E <sup>7</sup> & F	B <sup>7</sup> to E <sup>7</sup>
THE ISLAND OF DREAMS, C, } D, E <sup>7</sup> and F ...	C to E	<b>LOUIS DIEHL</b>		LIGHTHOUSE KEEPER, C and D	C to D
WHAT AM I, LOVE, WITHOUT } THEE? G & B <sup>7</sup> ...	D to E	GOING TO MARKET, C, D & E <sup>7</sup>	B to E	THE LADS IN RED, E <sup>7</sup> and F	B <sup>7</sup> to E <sup>7</sup>
BY THE FOUNTAIN, E <sup>7</sup> , F & G	B <sup>7</sup> to E <sup>7</sup>	<b>A. SCOTT GATTY</b>		THE THREE BEGGARS, C, D & E	C to D
THIS WORK-A-DAY WORLD } A <sup>7</sup> and B <sup>7</sup> ...	A <sup>7</sup> to E <sup>7</sup>	BENDEMEER'S STREAM, A <sup>7</sup> ...	E <sup>7</sup> to E <sup>7</sup>	OUR LAST WALTZ, B <sup>7</sup> , C & D	A to E <sup>7</sup>
MONA, C, E <sup>7</sup> , E and F ...	C to E	WINTER, D, E and F ...	A to D	LOVE'S OLD SWEET SONG, E <sup>7</sup> , } F and G ...	A to C
THE STAR OF BETHLEHEM, } E <sup>7</sup> , F, G and A <sup>7</sup> ...	B <sup>7</sup> to E <sup>7</sup>	THE GALLANTS OF ENGLAND } A <sup>7</sup> and B <sup>7</sup> ...	C to E <sup>7</sup>	TO-MORROW WILL BE FRI- DAY, E <sup>7</sup> and F ...	B <sup>7</sup> to E <sup>7</sup>
THEY ALL LOVE JACK, D, E <sup>7</sup> } and F ...	A to D	APART, E <sup>7</sup> ...	C to F	THE BOATSWAIN'S STORY, } C, D and E <sup>7</sup> ...	G to D
THE GARONNE, E <sup>7</sup> , F, G & A <sup>7</sup>	E <sup>7</sup> to E <sup>7</sup>	ROTHESAY BAY, E <sup>7</sup> ...	D to E <sup>7</sup>	THE KERRY DANCE, E <sup>7</sup> and F	C to F
THE MAID OF THE MILL, } E <sup>7</sup> , F, G and A <sup>7</sup> ...	D to E <sup>7</sup>	PLANTATION SONGS, Vols. 1, 2 & 3 (Six Songs in each), 2/- each		LONDON BRIDGE, D and E ...	A to D
THE OWL, B <sup>7</sup> , C and E <sup>7</sup> ...	A to D	<b>G. PERCY HADDOCK</b>		DARBY AND JOAN, F, G and A	C to C
THE ROMANY LASS, A <sup>7</sup> , B <sup>7</sup> & C	E <sup>7</sup> to E <sup>7</sup>	THE SOUL'S AWAKENING, } E and G ...	B to E	<b>ERNEST NEWTON</b>	
THE LITTLE HERO, B <sup>7</sup> , C & D	B <sup>7</sup> to D	<b>BATTISON HAYNES</b>		AILSA MINE, D and F ...	D to E
CHILDREN OF THE CITY, D & F	A to D	OFF TO PHILADELPHIA, C & D	G to D	<b>C. PINSUTI</b>	
GOOD COMPANY, F, G and A	C to F	<b>G. HENSCHER</b>		THE LAST WATCH, D, F and G	D to E
THE MIDSHIPMITE, B <sup>7</sup> , C & D	B <sup>7</sup> to D	SPRING, F and G ...	E <sup>7</sup> to F <sup>7</sup>	<b>ARTHUR SULLIVAN</b>	
NANCY LEE, C, D and E <sup>7</sup> ...	G to D	<b>LADY ARTHUR HILL</b>		THE LOST CHORD, E <sup>7</sup> , F, G, } A <sup>7</sup> and A ...	B <sup>7</sup> to E <sup>7</sup>
THE TAR'S FAREWELL, D & E <sup>7</sup>	B to E	THAT NIGHT OF STARS, F, } G and B <sup>7</sup> ...	C to D	MY DEAREST HEART, A <sup>7</sup> & B <sup>7</sup>	C to A <sup>7</sup>
THE BLUE ALSATIAN MOUN- TAINS, D, E <sup>7</sup> and F ...	D to F <sup>7</sup>	<b>A. L.</b>		LET ME DREAM AGAIN, C, } D and E <sup>7</sup> ...	B to E
<b>HAMILTON AIDÉ</b>		NINETY YEARS AGO, D and E	A to E	SLEEP, MY LOVE, D <sup>7</sup> and F ...	A <sup>7</sup> to D <sup>7</sup>
REMEMBER OR FORGET, D & F	D to C	WHEN LOVE IS KIND, F & A <sup>7</sup>	C to D	ONCE AGAIN, D and F ...	C to E
<b>A. H. BEHREND</b>		WISDOM AND LOVE, F and G	A to D	GOLDEN DAYS, D ...	A to F <sup>7</sup>
HUSH, DEAR HEART! G and C	B to D	<b>LIZA LEHMANN</b>		LOOKING BACK, D and F ...	A to D
A MOTHER'S BLESSING, C & E <sup>7</sup>	A to C	IRISH LOVE-SONG, F and G ...	C to E	WILL HE COME? D, E <sup>7</sup> and F	A to C
THE OLD NURSERY, E and G	B to D <sup>7</sup>	THE CASTILIAN MAID, C } and E (minor) ...	G to E <sup>7</sup>	<b>C. V. STANFORD</b>	
CROSSING THE BAR, D, E & F	A to D	COME DANCE THE ROMAICA, } C and E <sup>7</sup> ...	A to E	THE OLD NAVY, C and D ...	B <sup>7</sup> to E
THE GIFT, C, E <sup>7</sup> and F ...	B <sup>7</sup> to C	<b>FRANCO LEONI</b>		THE LITTLE RED LARK, F ...	C to F
DADDY, F and A <sup>7</sup> ...	C to D	THE LOVERS' LULLABY, C, } D and E ...	C to E	MY LOVE'S AN ARBUTUS, F, } G, A <sup>7</sup> and B <sup>7</sup> ...	C to D
<b>FREDK. BEVAN</b>		WILD FLOWER, E <sup>7</sup> , F and G ...	C to E <sup>7</sup>	FATHER O'FLYNN, A <sup>7</sup> , B <sup>7</sup> & C	A <sup>7</sup> to E <sup>7</sup>
THE MIGHTY RIVER, E <sup>7</sup> , F, } G and A ...	G to C	<b>F. N. LÖHR</b>		<b>HOPE TEMPLE</b>	
THE DREAM OF MY HEART, } D, E <sup>7</sup> and F ...	C <sup>7</sup> to E	MARGARITA, B <sup>7</sup> , C and E <sup>7</sup> ...	C to E	ALL MY WORLD, D, E <sup>7</sup> and F	C to F <sup>7</sup>
THE SILVER PATH, D, E <sup>7</sup> , F } and G ...	B to D	<b>A. C. MACKENZIE</b>		SLEEP, MY BELOVED, F, G & A <sup>7</sup>	C to F
THE FLIGHT OF AGES, G, } A <sup>7</sup> , B <sup>7</sup> and C ...	B <sup>7</sup> to D	A DEAR WIFIE, E <sup>7</sup> and G ...	B <sup>7</sup> to D	RORY DARLIN', E <sup>7</sup> and F ...	B <sup>7</sup> to E <sup>7</sup>
<b>J. BLUMENTHAL</b>		<b>FULLER MAITLAND</b>		LOVE'S TEMPLE, C and E <sup>7</sup> ...	G to E
THE BURNING SHIP, D and E	A to D	BIDDY AROO, D <sup>7</sup> , D and F ...	A <sup>7</sup> to E <sup>7</sup>	MEMORIES, F and A <sup>7</sup> ...	C to E
SUNSHINE AND RAIN, F, G & A	A to E	<b>THEO. MARZIALS</b>		LOVE WERE ENOUGH, E <sup>7</sup> , F & G	B <sup>7</sup> to E <sup>7</sup>
BEND OF THE RIVER, D & F ...	A to E	GO, PRETTY ROSE (Duet), F } and G ...	B <sup>7</sup> to E <sup>7</sup>	THOUGHTS AND TEARS, C, } D <sup>7</sup> , E <sup>7</sup> and F ...	C to D
THE CHILDREN'S KINGDOM, E <sup>7</sup>	B <sup>7</sup> to E <sup>7</sup>	THE RIVER OF YEARS, E <sup>7</sup> , F & G	B <sup>7</sup> to E <sup>7</sup>	INSWEET SEPTEMBER, D, E <sup>7</sup> } and F ...	C <sup>7</sup> to E
<b>FREDERIC CLAY</b>		ASK NOTHING MORE, D, E <sup>7</sup> } and F ...	B to D	THERE ARE NONE LIKE TO THEE, D, E <sup>7</sup> and F ...	A to E
SHE WANDERED DOWN THE } MOUNTAIN SIDE, C and E <sup>7</sup> }	C to G	NEVER TO KNOW, F, G & A <sup>7</sup>	C to F	A MOTHER'S LOVE, E <sup>7</sup> , F & G	B <sup>7</sup> to E <sup>7</sup>
<b>WADDINGTON COOKE</b>		LEAVING YET LOVING, E <sup>7</sup> & F	C to E <sup>7</sup>	MY LADY'S BOWER, E <sup>7</sup> , F & G	A <sup>7</sup> to D
STAND FAST! G ...	D to D	THE MILLER AND THE MAID, } D, E <sup>7</sup> , and F ...	B to D	FOND HEART, FAREWELL, } C, D <sup>7</sup> and E <sup>7</sup> ...	E to F
THE HERALDS OF SPRING } (Duet), A <sup>7</sup> ...		A SUMMER SHOWER, E <sup>7</sup> and F	D to E <sup>7</sup>	AN OLD GARDEN, G, A <sup>7</sup> & B <sup>7</sup>	B to E
<b>FELIX CORBETT</b>		TWICKENHAM FERRY, E <sup>7</sup> & F	B <sup>7</sup> to E <sup>7</sup>	WERE WE LOVERS THEN? } E <sup>7</sup> , F and G ...	B <sup>7</sup> to E <sup>7</sup>
OTHER DAYS, G and A ...	D to G	THREE SAILOR BOYS, A <sup>7</sup> & B <sup>7</sup>	E <sup>7</sup> to E <sup>7</sup>	WHEN WE MEET, F, G & A ...	C to D
BUTTERFLIES, G and A <sup>7</sup> ...	D to E	<b>FRANK L. MOIR</b>		<b>A. GORING THOMAS</b>	
<b>F. H. COWEN</b>		THE SONGS THE CHILDREN } SING, D, E <sup>7</sup> and F ...	B to D	DISTANT VOICES, C and D ...	C to G
THE PROMISE OF LIFE, C, } D, E <sup>7</sup> and F ...	A to C	GRIEVE NOT, DEARE LOVE, } G and B <sup>7</sup> ...	D to E	WINDS IN THE TREES, C, E <sup>7</sup> & F	G to D
LISTEN TO THE CHILDREN, } E <sup>7</sup> and F ...	B <sup>7</sup> to E <sup>7</sup>	GOLDEN HARVEST, D, E & F	A to D	<b>H. TROTÈRE</b>	
IN THE CHIMNEY-CORNER, C, } E <sup>7</sup> and F ...	B to D	A LARK'S FLIGHT, D, F and G	E to F	SONS OF MARS, G ...	G to E
THE REAPER AND THE } FLOWERS, E <sup>7</sup> , F and G }	B <sup>7</sup> to E <sup>7</sup>	CHILDREN ASLEEP, D and F ...	B to D	THE DEATHLESS ARMY, A } and B <sup>7</sup> ...	A to D
REGRET, B <sup>7</sup> , C and D ...	B <sup>7</sup> to E <sup>7</sup>	ONLY ONCE MORE, E <sup>7</sup> , F & G	C to E <sup>7</sup>	<b>F. E. WEATHERLY</b>	
THE BETTER LAND, A and C	B to E			THE BEE AND THE SONG, } G and B <sup>7</sup> ...	B to E
SPINNING, D and E <sup>7</sup> ...	C to F			<b>FRED. J. WHISHAW.</b>	
IT WAS A DREAM, C and E ...	B to D			(Arranged by)	
				VAINKA'S SONG, F and G ...	B <sup>7</sup> to F
				<b>MAUDE V. WHITE</b>	
				LOVE ME, SWEET, WITH } ALL THOU ART, D, F & G }	C <sup>7</sup> to D

\*\* The above Songs may be sung in public without fee or license.

The public performance of any parodied versions, however, is strictly prohibited.



LADS.

pass of  
key.

Sung by

to E Miss Clara Butt  
to E Mme. Fran. Saville  
to D Mme. Alice Gomez  
to E Mr. Charles Chiles  
to D Mme. Ant. Sterling  
to E7 Mr. Maybrick  
to D Mr. Barringt. Foot  
to E7 Mr. Barringt. Foot  
to D Mr. Barringt. Foot  
to E7 Mme. Trebelli  
to C Mme. Ant. Sterling  
to E7 Mr. Barringt. Foot  
to D Mr. Santley  
to F Mme. Sherrington  
to D Mr. Maybrick  
to C Mme. Ant. Sterling  
to E Mr. Jack Robertson  
to E Mr. Edward Lloyd  
to E7 Mme. Ant. Sterling  
to A7 Mrs. Osgood  
to E Mme. Nilsson  
to D7 Mme. Patey  
to E Mr. Sims Reeves  
to F7 Mme. Patey  
to D (Mme. Patey and  
Mme. Trebelli  
to C Mme. Patey  
to E Mr. Plunket Greene  
to F  
to D Mr. Plunket Greene  
to E7 (Mr. Santley and  
Signor Foli  
to F7 Mr. Herbert Grove  
to F Mr. Ben Davies  
to E7 Miss M. Elliott  
to E Mr. Ben Davies  
to E  
to E7  
to D Mr. Ben Davies  
to E Mme. C. Samuel  
to E Mr. Santley  
to E7 Mme. Ant. Sterling  
to D Mme. Belle Cole  
to F Mr. Santley  
to E Miss Eleanor Rees  
to E7 Mr. Barringt. Foot  
to D  
to G Mme. Trebelli  
to D Mme. Trebelli  
to E  
to D  
to F Mrs. Mary Davies  
to F Mme. Alice Gomez  
to D Mme. Alice Gomez





# MUSIC FOR THE GUITAR.

## Madame Sidney Pratten's Guitar Tutor,

Containing complete Instructions, Tables of Fingering, Scales, Chords, Progressive Lessons, &c., &c. In two parts, 2s. 6d. each, net.

## First Set of Progressive Pieces for the Guitar,

BY

MADAME SIDNEY PRATTEN.

PRICE 2s. 6d. NET.

## Twelve Easy Songs with Accompaniment for the Guitar,

ARRANGED BY

MADAME SIDNEY PRATTEN.

THOSE EVENING BELLS ..... *Beethoven*  
GAILY THE TROUBADOUR ..... *Bayly*  
CEASE YOUR FUNNING ..... *Gay*  
HOPE TOLD A FLATTERING TALE ..... *Paisiello*  
GIN A BODY MEET A BODY ..... *Scotch*  
HERZ, MEIN HERZ .. *Weber*

ITALIAN SONG ..... *Bianchi*  
COME LASSES AND LADS ..... *17th Century*  
THE LADIES' CONSPIRACY ..... *Lecocq*  
A CUP OF TEA ..... *Offenbach*  
GENDARMES' SONG ..... *Offenbach*  
ONLY A FACE AT THE WINDOW ..... *Guest*

PRICE 2s. 6d. NET.

## Twelve Songs with Accompaniment for the Guitar,

ARRANGED BY

MADAME SIDNEY PRATTEN.

OH WOULD SHE BUT NAME THE DAY ..... *Balfe*  
OUR HEARTS ARE NOT OUR OWN ..... *Balfe*  
PHOEBE DEAREST ..... *Hatton*  
TOO LATE! TOO LATE! ..... *Pratten*  
THE LAST ROSE OF SUMMER .....  
BELIEVE ME IF ALL THOSE ENDEARING .....

THE HARP THAT ONCE THRO' TARA'S HALLS .....  
SILENT, O MOYLE .....  
MEETING OF THE WATERS .....  
O LUCE DI QUEST ANIMA ..... *Donizetti*  
ROVERS, RULERS OF THE SEA ..... *Balfe*  
THE POWER OF LOVE ..... *Balfe*

PRICE 2s. NET.

## Six Songs with Accompaniment for the Guitar,

ARRANGED BY

MADAME SIDNEY PRATTEN.

THEN AND NOW ..... *Louisa Gray*  
GOLDEN DAYS ..... *Sullivan*  
ALL THE WORLD'S A STAGE ..... *Pinsuti*

THE FISHER ..... *Hamilton Aidé*  
TWICKENHAM FERRY ..... *Marzials*  
WHEN SORROW DIES ..... *Pinsuti*

PRICE 2s. 6d. NET.

LONDON : BOOSEY & CO., 295, REGENT STREET, W.